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PREHISTORIC ART CLASSICS
NUMBER III

VOLUME XVII—NUMBER ONE 1982

ARCHAEOLOGY "82"

OFFICIAL PUBLICATION OF THE
Genuine Indian Relic Society, Inc.

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PREHISTORIC ART-ARCHAEOLOGY "82"

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COVER PHOTO

A front and rear view are featured on our front and back covers of the Townsend eagle great pipe. Left side and bottom views are at the center of this issue, pages 16 and 17. This steatite effigy was plowed up in a field along the Notichucky River in Washington County, Tennessee by R. W. Bronson prior to 1900. It then lodged in the famous Edward W. Payne collection in Springfield, Illinois. It sold at the Payne sale and found a home with W. C. Fullhart of Tidioute, Pennsylvania. Irvin Dougherty, then of Paoli, Indiana, held it a while until January 27, 1954, when Earl Townsend of Indianapolis, Indiana added it to his great assenblage. Mr. Townsend is admiring it, page 107 of "Who's Who #1" hence the name Townsend eagle great pipe. On January 29, 1981, this rare artform traveled north to its current resting place along the eastern shoreline of Lake Michigan.

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PREHISTORIC ART CLASSICS III

John Baldwin - West Olive, Michigan

This issue is Volume XVII Number One for 1982. As ''Prehistoric Art Classics III'', again, we have presented by the use of captionless photographs, classic relics as artforms. We feel prehistoric Americans expressed how they knew the world and how they preserved their culture through their classic creations in wood, stone, bone, shell and pottery. It is because of man's appreciation of that which another man has created that has enabled great art treasures of the past to avoid obliteration. Man should and does resolve himself to the responsibilities to the past and future that belong with every classic prehistoric artform. This volume is a walk through the artworld of prehistoric America. The photo of each classic artifact should be enjoyed for what are mirages of early man's finest hours. The articles in this issue were chosen for their art insight and parallel to the endeavor of this issue, that being displaying classic prehistoric art, history, documentation and authentication.

Collecting, researching, the sale of frauds, coveting and investing are the current five worlds of Indian relics. The people of each of these groups do not generally associate with one another but occasionally with a crossover or intermingling from time to time.

Group one is the collector. He has generally field hunted and found many Indian relics. He has purchased relics from old friends, collections and auction sales. His knowledge of relics from his local area is usually good. The collector is usually active in a local archaeological society and has a small library.

Group two is the world of archaeology. It is well studied and is taught through our schools, universities and museums. This group is responsible for introducing the masses of archaeology and practices the most advanced documentation and research associated with relics. Generally this group is very unlearned when evaluating fakes. I'm glad to say this is changing and hope this is a trend.

Group three is the world of fakes and fakers. It is as sophisticated as modern technology. The fake world has grown from curio shops, flea markets and mail order to all four other worlds of relics. The merchandising techniques used reach us all and include the sale of fake relics at local and nationally acclaimed auction galleries. It is big business that will only be eradicated through knowledge, research and documentation.

Group four is the art collector world. These individuals enjoy masters paintings, sculptures and recognize high artform of all classes. These collectors do not recognize all relic types as classic art. They prefer effigy forms and in most cases do not possess enough knowledge about flint, birdstones or bannerstones to understand which are high art and which are not.

Group five, the most recent is the investor world. This group spans the gap from the entrepreneur used to dealing stock, land, etc., to large foreign investment entities. The low classic relic prices of the past look like good deals to this group. The more sophisticated investors buy only documented relics or are advised by someone whose knowledge and credentials are tops. Many fake relics have fallen to the new monied investors who are more concerned with buying availibility that gaining the knowledge of what to buy and when.

From these five groups have come selected individuals that really could fit in any one or all of the groups. Their knowledge of Indian relics is unsurpassed. They have gained a high status by unrelenting research and study. It is with admiration and appreciation to these people and everyone else interested in Indian relics that this composition of American prehistoric art is offered.

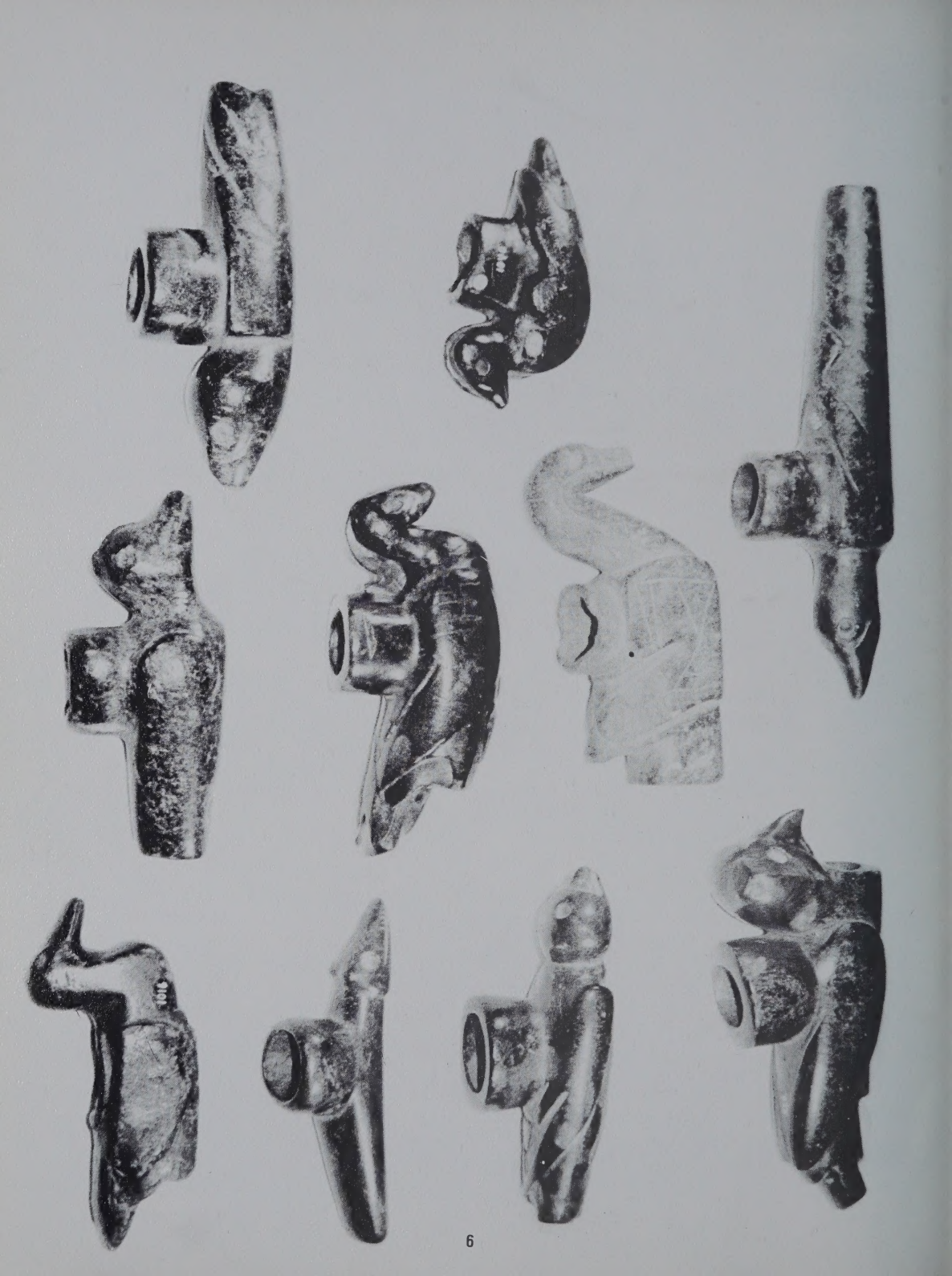
SPECIAL NOTICE

The executive board of the Genuine Indian Relic Society, Inc. met in emergency session at Columbus, Indiana on January 10, 1982, to discuss the critical situation of our publishing costs. We have through all our years strived to offer four quality publications each year to our subscribing membership. This situation became impossible in the year 1981. Printing costs, material costs and mailing costs have sky-rocketed the past three years and we have made the decision we can only offer our membership two publication for the year 1981.

We have had a substantial increase in our membership during the calendar year 1981, and every member will still receive four publications even if they elect not to continue to receive Prehistoric Art in 1982. The officers and executive board members are not paid any salary what-so-ever and all their time and services are donated free of charge. Each performs their task with complete dedication to you and the society and we solicit your understanding and continued support. It is the feeling that the vast majority of our subscribing membership do not attend meetings and their only contact with the society is through our publication. To survive, we had to make some drastic temporary changes. Our publication will be 32 printed pages this year plus cover and will continue to be our regular size instead of the smaller reduced size as some periodicals. We will mail four publications this year and get back on schedule. These are measures we did not want to make but to survive we must make them. All officers and executive board members want to take this opportunity to thank you for your understanding and patience during the previous year, and our promise to you is still a quality publication and renewed determination to continue to serve you even better.

Please renew your subscription to Tommy Tucker, Jr., Box 1256, Tunica, MS. today. Many thanks.

Col. Jack C. Roberts
Chairman Publishing Committee



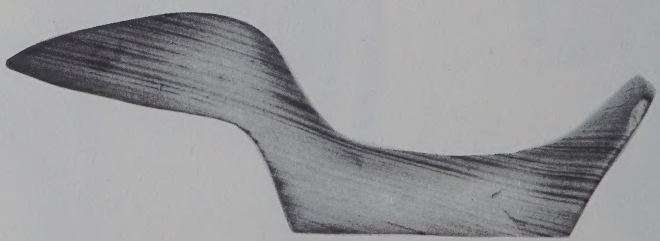
COPELAND HIGH ARTFORMS

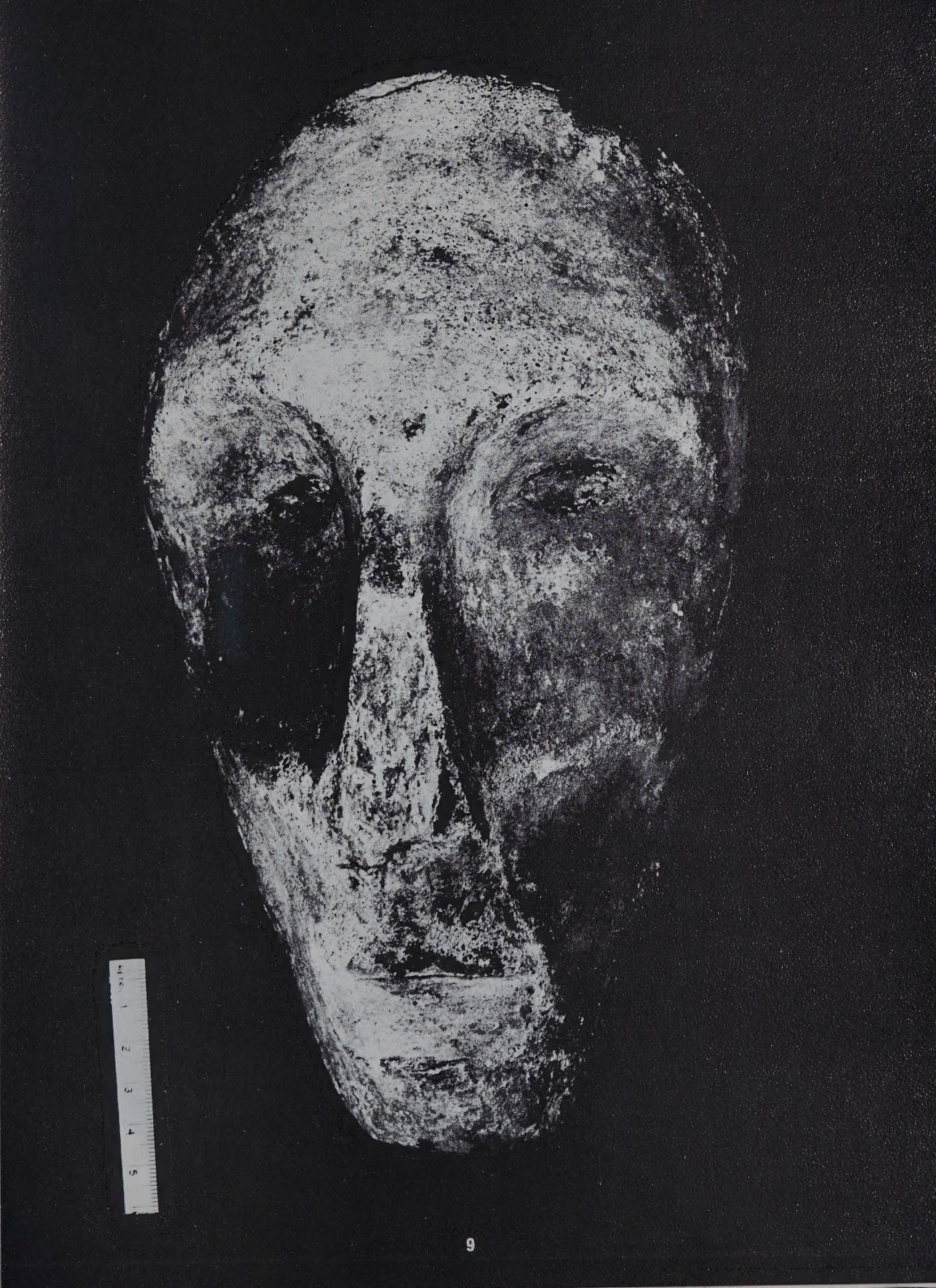
John Baldwin - West Olive, Michigan

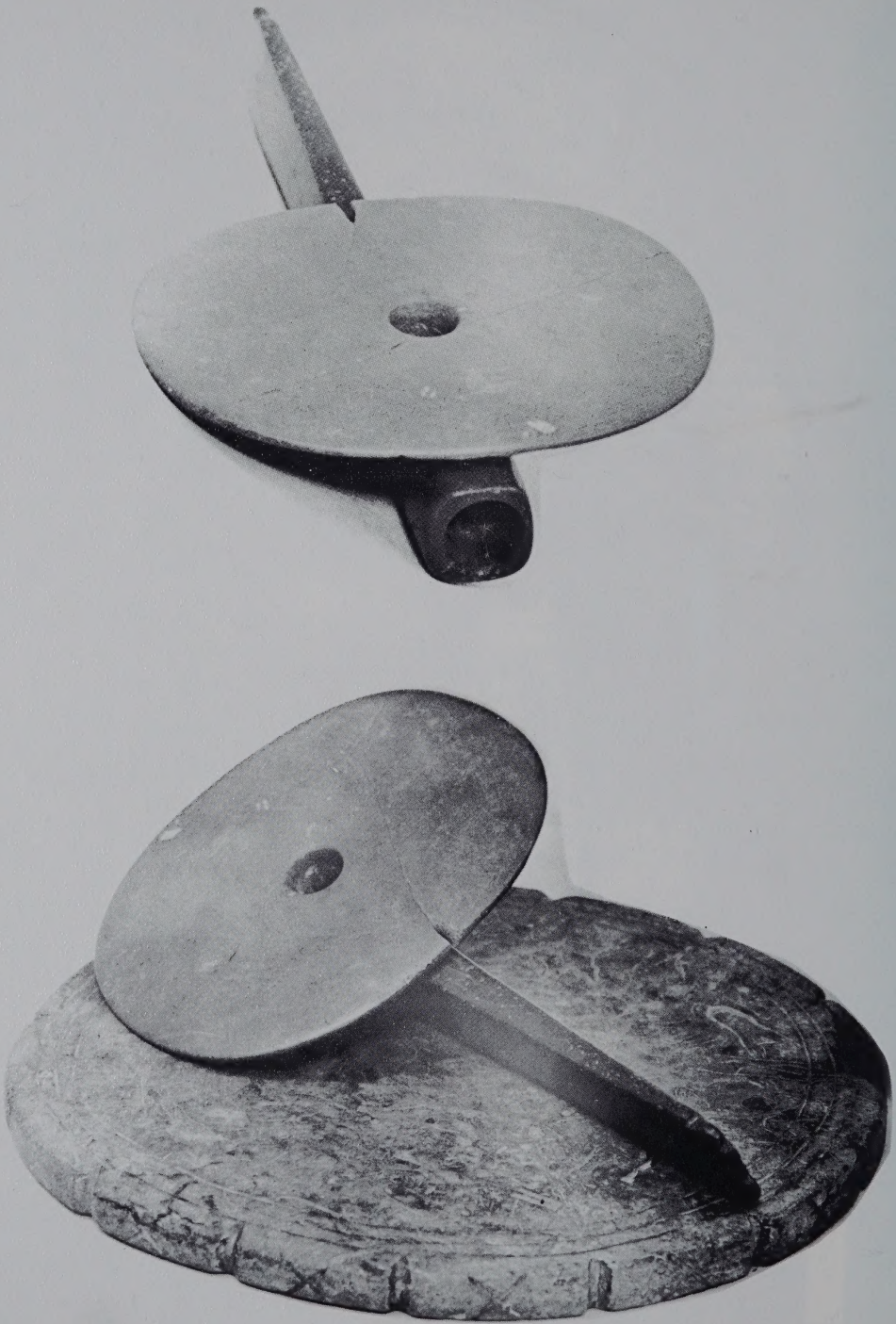
Dr. Stanley Copeland (deceased) lived in Columbus, Ohio. As Ohio Indian relic lore and to those that knew and dealt relics with him, he stands as one of the peers of his day. Over his collecting years he acquired as assembledge of relics that will go unsurpassed. Along with the mass of this collection was assembled a small but more than average number of classic artform relics. Two of those ultra classics are pictured here. They were held 10 years after Copeland's death in his estate and sold at two auctions in 1980. Both of these fine relic artforms have been chosen by authors and editors of previous publications as featured classic examples.

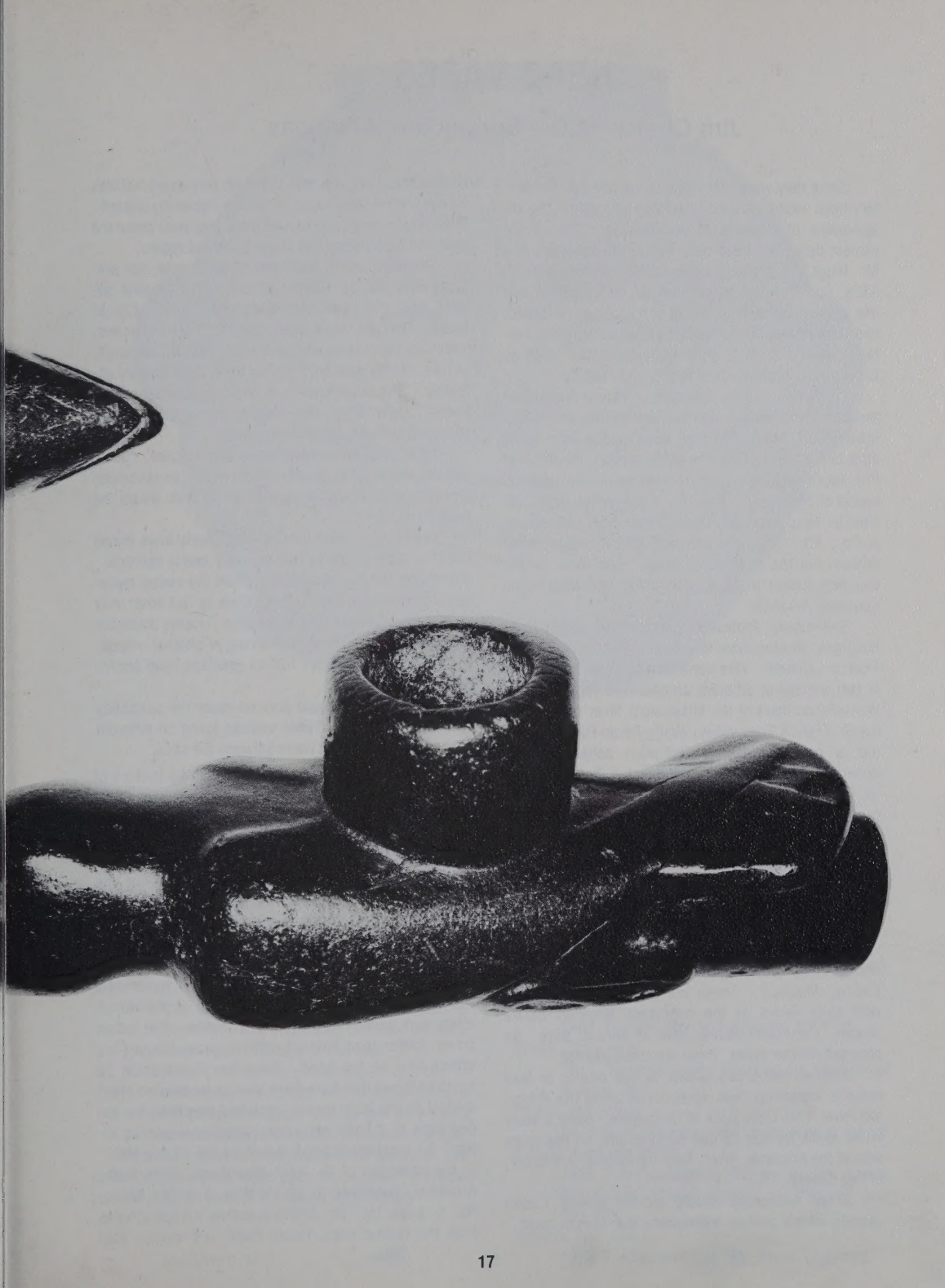
The Harrison type turkeytail featured at the left is 7½ inches long. It is the thinest and finest made example found as a cache of 25 blades in Butler County, Kentucky, in the late 1800's. Three blades in the cache are slightly longer, but none of the non-broken examples, numbering 10, are as thin or as finely chipped. The fact that 25 such perfectly pleasing flint shapes were deposited together is a tribute to their artist maker. His plan was fulfilled (perhaps later than originally anticipated), that being his carefully hidden treasure to become discovered at a later date and, of course, to be treasured by their finder.

Of the existing quantity of authentic birdstones only a small few dramatize prehistoric art. In fact, to me, that is what birdstones are all about. They are an end result of shape creation excellence. Dr. Copeland is pictured in ''Who's Who 1'' with this birdstone on the display case directly in front of him. It was found in Huron County, Ohio, near Fairfield, in 1946. It has a uniqueness of shape and slate patterns that rank it high among birds of prehistoric art classics.









HEAD VASES

Jim Cherry, M.D. - Springdale, Arkansas

Since they were first found in the late 1800's, pottery head vases have intrigued and stimulated the imaginations of students of archaeology. One of the earliest described head pots was in the collection of a Mr. Riggs and probably came from the Parkin site. In 1888, Col. Thurston stated that Mr. Riggs valued that one vessel over the entire sum of the rest of his collection of several hundred perfect vessels. Although certainly rare, at least 6 other effigy forms are listed by Col. Jack C. Roberts as being of greater rariety.

As early as 1911, Clarence B. Moore recognized the small geographical area from which they are found. Initially, Mr. Moore felt they were unique only to the state of Arkansas. Over the years, though, a number of fine specimens have also been found in the bootheel region of Missouri. One of the most prolific individual sites for head pots was famous Pecan Point, Mississippi Co., Ark. This site has now almost entirely been eroded into the Mississippi River. The most prolific counties appear to have been Cross and Mississippi Counties, Arkansas.

Stylistically, Professor James Griffin, of the U. of Michigan, divides them into Walls-Pecan Point and St. Francis varieties. This corresponds to the recognition of two somewhat different archaeologic regions: The Walls-Pecan Point of the Mississippi River region, and the St. Francis River valley. Walls-Pecan Point complex has a predominance of Bell-plain pottery that is generally of better quality workmanship than that of the St. Francis River region in which Neely's Ferry vessels predominate. Walls-Pecan Point variety tends to conform to a more exact shape of the human head, whereas St. Francis variety tends to be slightly more globular in configuration. Exceptions occur, of course, in both catagories. Both types are frequently painted, usually red on buff, or red and white.

Further smaller sub-groups are also present. Dr. Griffin refers to a Charleston type found in Mississippi County, Missouri. These are generally bottle forms with long necks of the southeast Missouri carafe shape. These also usually have an annular base. As opposed to other types, these are rarely painted.

Another sub-group would be the cruder or less realistic appearing head vases found along the Arkansas River from Little Rock to Dardanelle. Several were found at the famous Carden Bottoms site, on the south side of the Arkansas River, near Dardanelle, Arkansas, in Yell County.

A last sub-group should include several Caddo vessels which portray exclusively the human head. Usually these are very stylized, with very small features for eyes, nose and mouth. Ears are frequently absent. Multiple concentric circles are often engraved about the eyes and may encompass the entire facial region.

The exact use of head pots is not known, nor probably ever will be. Although they are sculptural objects, they still retain their functional value as a jar or bottle. They are found nearly always in burial context, and have been associated with child, as well as adult, burials. Many appear to having been used in daily activities. The wear pattern is most evident along the bases. Quite often, the margins of the ears appear damaged through use prehistorically.

What head pots represent is also unclear. Some authors feel they represent a death mask, or sculptural representation of the deceased person with whom the head pot is interred.

However, at least nine of the vessels have mates found in other localities that are very nearly identical. This raises the question of how could the vessel represent the deceased when there is one or two other very nearly identical head pots elsewhere. I rather doubt the Indian had an identical twin living in another village, who also serendipitously had an identical head pot interred with him also.

Nearly identical head pots do imply the possibility of a common potter. These vessels found on different sites therefore suggest trade between the sites.

The practice of taking trophy heads by Indians of the Southeast has been well documented by early European chroniclers. Severed heads are engraved on several shell cups from Craig Mound at Spiro, Oklahoma. Several trophy skulls have been excavated at the Chucalissa site (40 SY 1) south of Memphis, one of which was painted red (as many head pots are). The base of this skull had been removed, probably to provide display on top of a post. Therefore, head vessels may be an effigy form of trophy heads.

Dr. Griffin also brings forth a further hypothesis that head vessels may be an outgrowth of the human effigy form which has a wider distribution. The Indian potter, rather than form an entire human, focused his efforts only on the head. Transition forms could be human effigies that have more than usual detailed effort evident on the facial region, such that they have the appearance of a head pot incorporated on a human effigy. An excellent example would be the "Little Man" of the collection of Dr. Kent Westbrook, Little Rock, Arkansas, published in Who's Who in Indian Relics, No. 5, page 15. Dr. Griffin presents human effigies from the Walnut sites, Pecan Point, and Vernon Paul

that have strong emphasis on the head.

Head pots to this date have been largely excavated in an uncontrolled manner. Therefore, many questions exist that might still be resolved by future excavations.

1. Are head pots associated only with male burials? If they represent trophy heads, a male oriented activity involving combat, head pots would be expected to be found only with males. If not, then they may be associated with males and females.
2. What food or material did they contain at interment? This might only be found by water screening and flotation processes.
3. Would C-14 dating of associated charcoal or bone consistently place them in the time frame of the Southern Death Cult, or are they only a late development of the Mississippian Culture.

Many questions are present and few answers. Undoubtedly, however, head pots do represent a unique and beautiful art form of the Mississippi Culture.

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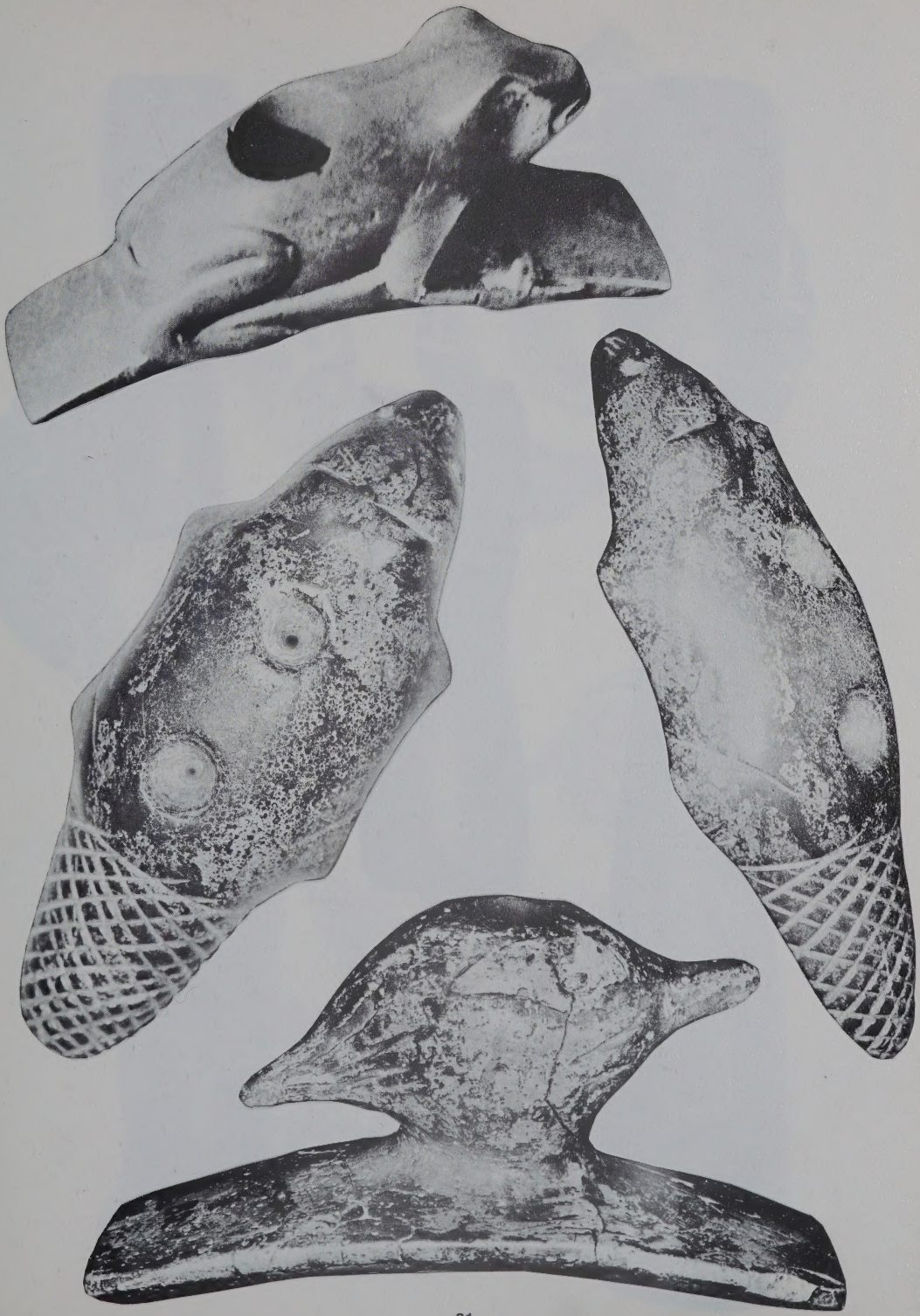

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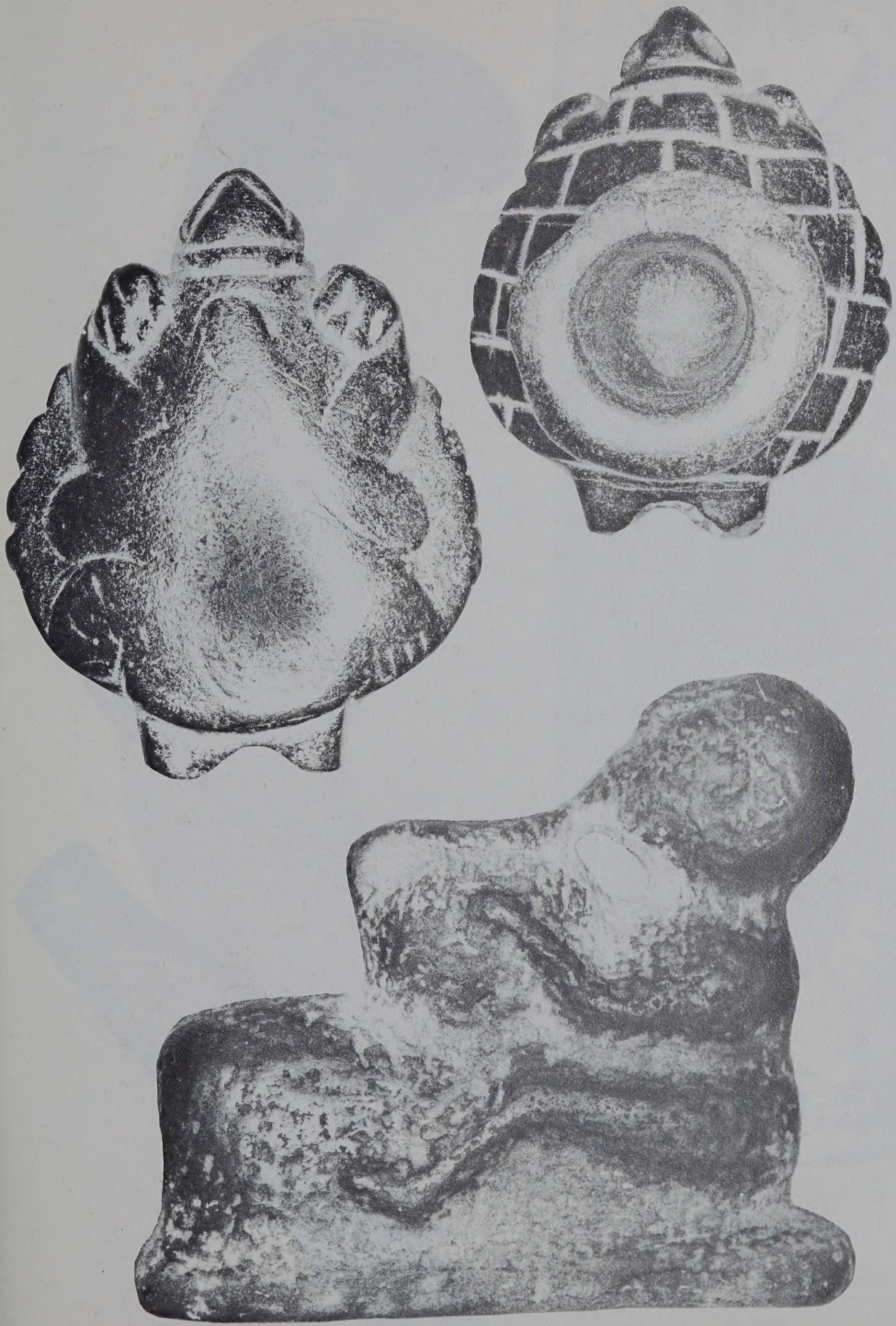

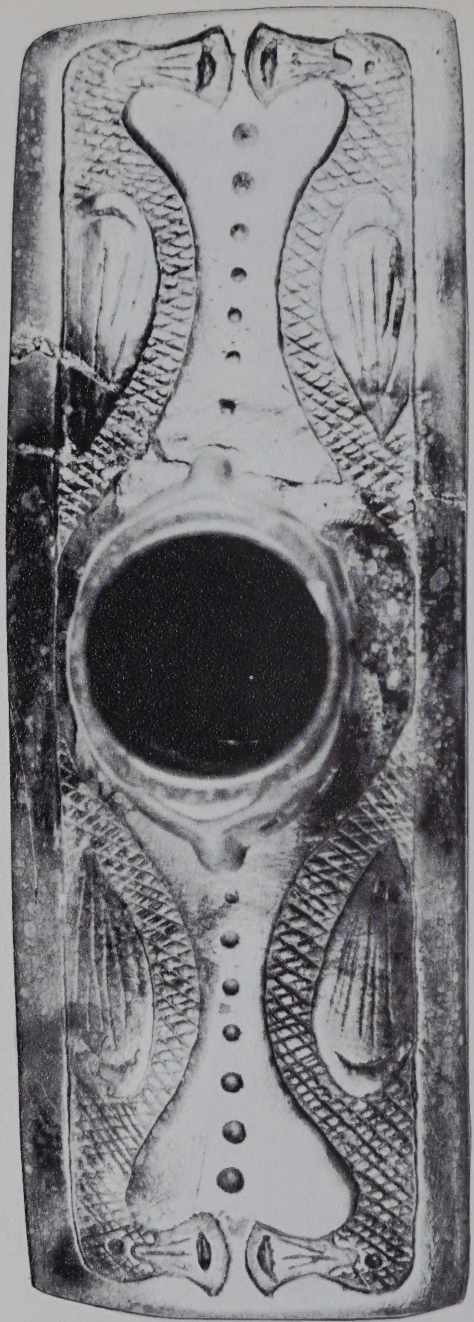

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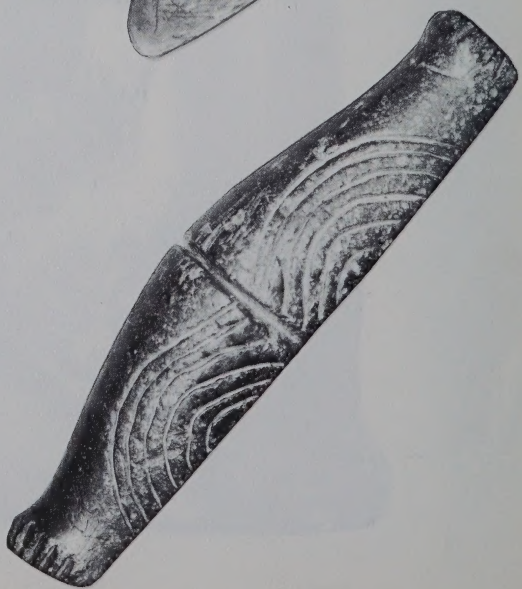
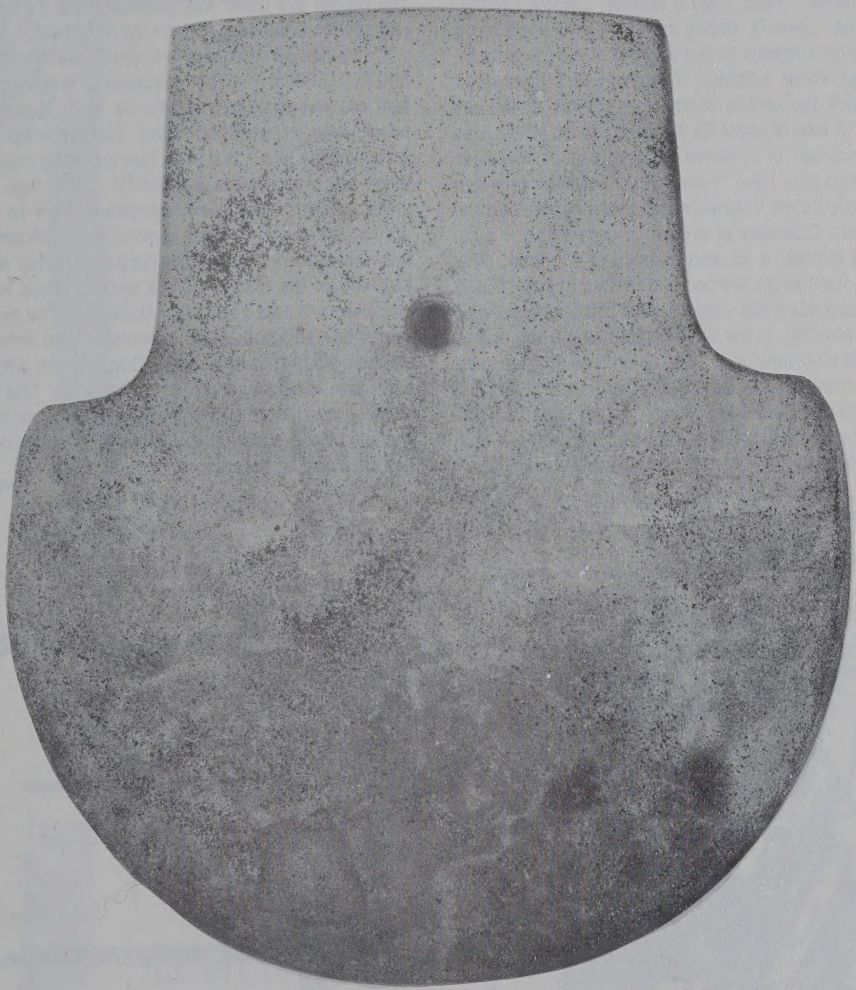




PILEATED WOODPECKER WOOD AND COPPER MONOLITHIC EFFIGY

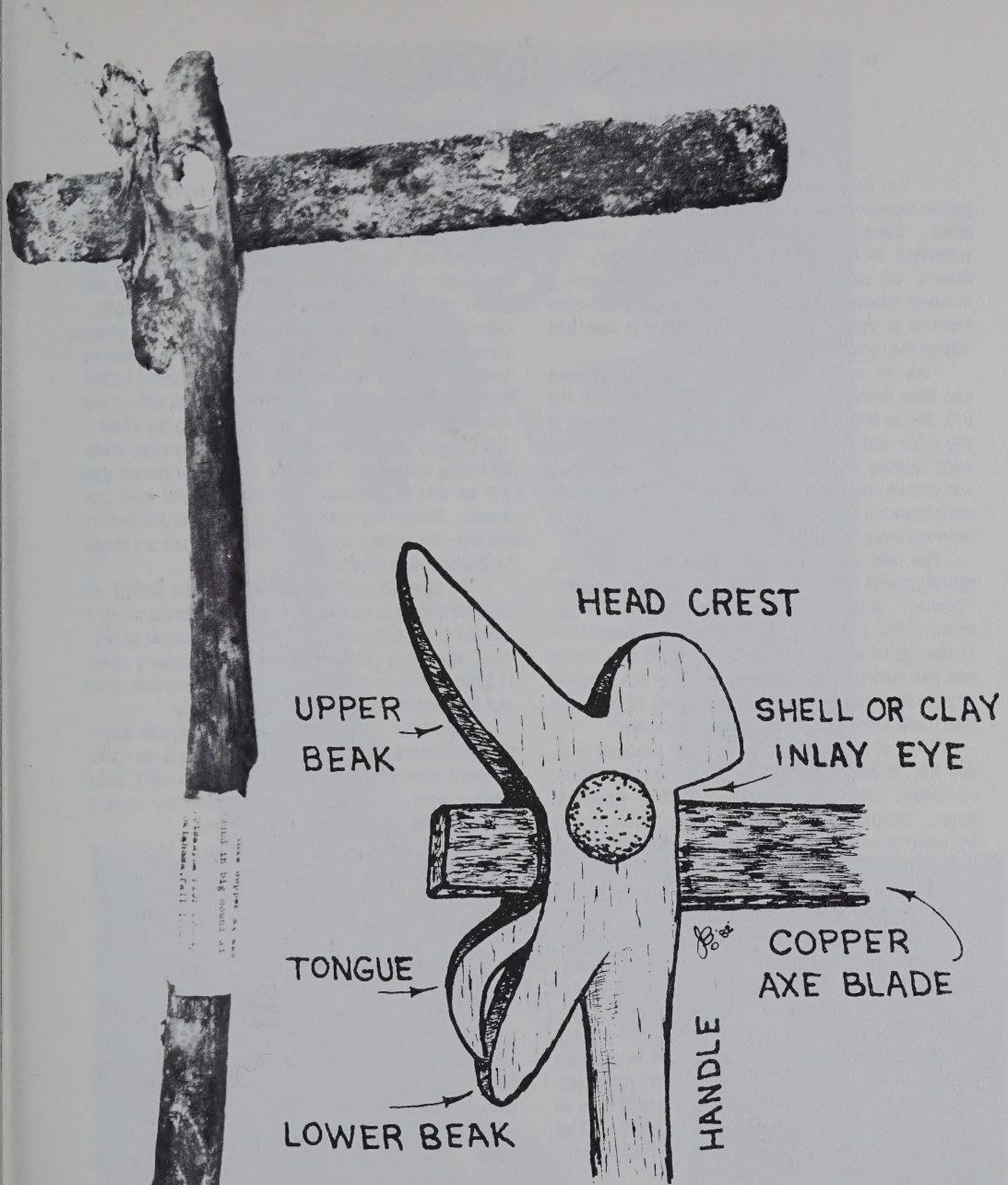
John Baldwin - West Olive, Michigan

Dateline: 1935 - Spiro Mound, LeFlore County, Oklahoma. John O. Hobbs and K. A. McKenzie carry out thru an entrance tunnel a cache of copper axes lying upon woven matting. The cache was discovered just inside the central chamber at the left of the entrance. A total of about 28 fragmentary and whole axes were enclosed in a woven matting bag or container made from paw paw. Found with the axes were five small conch shell fragments and a mass of braided fox hair cord. Quantities of vegetal cordage with the bundle may indicate it wa securely tied at one time. The wooden handles are warped and twisted by time. Each handle butt has a slot shaped eyelet below a carved bell shaped swelling, in the same manner as the butt end of the stone monolithic axe. The top or head of these axes was carved to represent an open beaked crested woodpecker. The head shape, head crest, carved bilateral sockets for inlay of shell or clay eye forms and well defined tongue, portray the pileated woodpecker. The copper axe blade was placed so that its butt end extended thru the head and out the open beak.

This was all created by artizens of the Spiro Focus, 800 A.D. 1200 A.D. The realization of viewing a 1000 year old wood sculptur opens the mind to countless possibilities of perished wood masterpieces. The responsibility to see that such rare surviving classic art relics are preserved is mandatory. Less than 28 of these artforms exist in any condition. Why so few? Why in one bundle? What ceremonial significance did they represent? Why was the copper ax hafted with its butt end of the blade thru the beak? These kind of questions are asked about all classic art. The answers come, in time, as fact and speculation and some true answers may never be known. That this rare artform is early American classic art is not disputed. This effigy likeness created as a seemingly functional tool is contradicted by its apparent lack of durability, a contradiction seen only on the greatest of artforms.

--CACHE OF HAFTED COPPER AXES LYING UPON MATTING The projecting wooden handle is almost 24 in. long

--HAFTED COPPER AXES FROM CACHE Pileated woodpecker effigy, shell inlay eye. (Longest 17 in. with copper head 8 5/8 in. in length)



WOOD HAFTED COPPER AXE
PILEATED WOODPECKER
EFFIGY

MODERN HOPEWELL

Gordon Hart - Bluffton, Indiana

In the past fifteen years I have written many papers expounding on the subject of fraudulent or fake pipes. Despite the dispersion of factual knowledge submitted to the artifact collecting community, the dealers of today are offering in ever-increasing numbers beautiful objects with lengthy but unprovable histories to veteran collectors who desire to own and display the rarest of the unobtainables.

I myself, in the past twenty-five years, have seen less than twelve original Hopewell effigy pipes of the B.C. 500 to 500 A.D. period that could be purchased at any price and placed in a private collection. These were existing in old collections or were traded from well-known museums. Those who own them, retain some knowing they cannot be replaced. This statement becomes more factual with time.

The best of the fraudulent material, in 1981, is manufactured in the midwest with secondary "honors" going to the eastern fakers. This multi-million dollar effort is supporting the major New York-London galleries, as well as the so-called gun shows and flea markets held nation-wide. Over one hundred fifty persons are self or group employed to craft and feed these articles to a central dispersion outlet.

Three of the better workmen have indulged in an ego trip in believing they can outdo the prehistoric craftsman. Much to the dismay of their wholesale buyer, competition developed among three of his workmen as to which was the best faker. All three produced pipes of Ohio pipestone from the Portsmouth, Ohio, location which is correct for the Hopewell culture pipes. All have been aged to a proper and believable patina, complete with scratches and good "old" labels giving complete "histories" as to township, county and state points of origin. One produced in Illinois has a racoon driving a sports car. The production of a Kentucky faker projects a crow wearing sun-glasses and drinking a Blue Ribbon. The third, made in southern Indiana, which I believe will sell best, is the model pictured, which for the first time endeavors to give us an insight of the B.C.-A.D. period musical groups. This racoon is first violinist, bringing us "Tchaikovsky's Concerto in B-Flat".

I present the above information, knowing I bring upon myself the wrath of all makers of fraudulent material who will do all in their power to discredit my judgement as well as my collection. I feel I may never again be offered a chance to purchase or be shown one of the "superb" pipes, dovetails, birdstones, or other fraudulent artifacts. Another thought, this may place additional losses to the postal service, as they will not be delivering the packages containing pipes, or letters with pictures of fraudulent pieces that dealers and individuals would be asking me to have authenticated.

You may wonder the reason as to the purpose of this paper. One of the better known universities of the upper midwest is about to publish a book on pipes. Over two hundred of the fraudulent Hopewell pipes have been photographed as authentic for publication in their manuscript. Fifty-two of these were made by the individuals who crafted the drinking crow as well as the racoons driving the sports car and playing the violin. The balance of the two hundred odd pieces were made by lesser craftsmen. After the book is published you will be able to purchase said pieces if you have the means. Should the opportunity arise, go for the best of the fifty-two as they are more "perfect" than any made by the Hopewell people.

The pipe pictured was offered to me for $3500. It took me a while to recover from the shock of the seller's opinion of my stupidity. He returned to his car to procure twenty-two pieces of lesser value, ranging down to $300 for the so-called "older" ones which had chips and deep marks making them less "valuable".

In closing, I wish to defend the photographic quality of the picture. As the dealer returned to his car trunk for more pipes I held the racoon pipe in one hand, used existing light, focused, set, and exposed the camera with the other, all within two minutes time.

Who knows, if you desire to become a specialized collector of a single type, with time you may assemble an orchestra, or even a marching band complete with twirlers. Thanks for listening.

EDITOR'S NOTE

Thousands of fraudulent Hopewell pipes have been made and sold nationally as well as over seas. Many have found their way into museums and university study labs. Many collectors in the east and midwest have acquired collections of these fakes in numbers exceeding all authentic known excavated Hopewell effigies. This is certainly a lack of study and naiveness beyond imagination.

John Baldwin, Editor

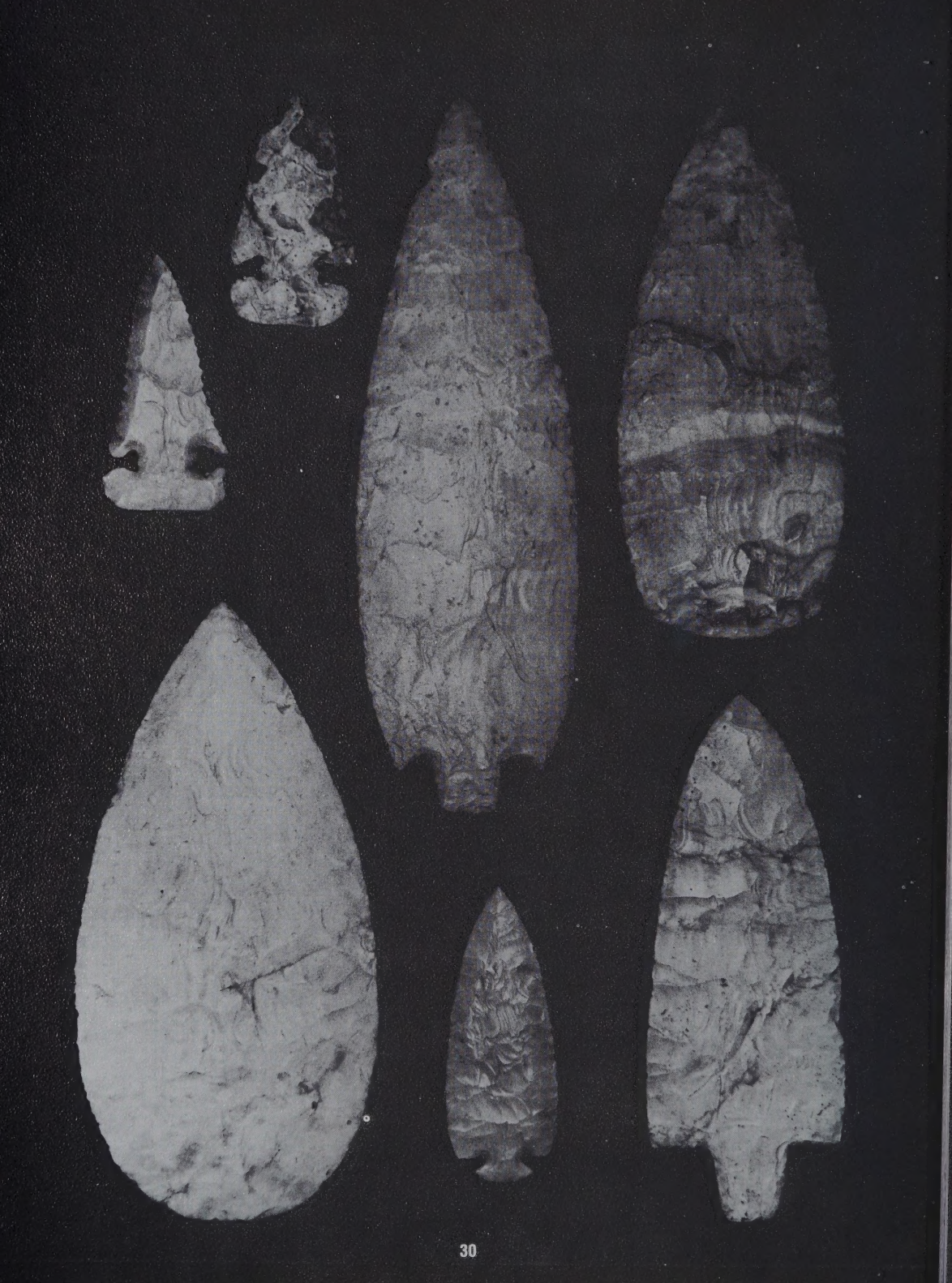


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PHOTO CAPTIONS

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Page 22 Four constricted center tube pipes fashioned from steatite.
Page 23 Two views of turtle pipe of steatite and side view of sandstone human effigy pipe.
Page 24 A New York Hopewell effigy pipe with four engraved shoveler ducks. An eagle effigy in reddish pipestone and a pipestone bar amulet.
Page 25 Superb example of drilled spud. Southern type.
Page 30 Four Adena blades. Two E notch points and one small dovetail.

1982

MEETING NOTICES

COLUMBUS, INDIANA

April 18, 1982

8:00 a.m. 2:00 p.m.

LOCATION

LINCOLN ICE CENTER

★★★ **Table Reservations** ★★★

Billy B. Bush 1-812-379-9077

MEETING HOSTS

Marion Bush-Billy Bush-John Rice

LINCOLN, ILLINOIS

July 11, 1982

8:00 a.m. 2:00 p.m.

LOCATION

V. F. W. HALL

★★★ Table Reservations ★★★

George Hoke 309-837-3619

MEETING HOSTS

Ed Onken-George Hoke-Larry Van Bibber

OWENSBORO, KENTUCKY

August 7th & 8th, 1982

EXECUTIVE INN

Room Reservations 1-800-626-1936

KY Residents Reservations 1-800-482-8480

MEETING HOSTS

Mr. & Mrs. Art Gerber 812-547-4881

AUTHENTICATION PROGRAM

The Genuine Indian Relic Society's Authentication program is now eleven years old. Our permanent files of documented authentic artifacts have become invaluable for research and study purposes. We urge everyone to document outstanding and well known relics so that the true information can become a permanent and factual part of history. This program has proven to be the strongest and most effective vehicle against fakes. For more information write the chairman of the Authentication Committee. GORDON L. HART, 760 No. Main St., Bluffton, IN 46714.

1982 SUBSCRIBING MEMBERSHIP RENEWAL NOTICE

Dues in the Genuine Indian Relic Society, Inc., for the year 1982 are now due. Please send your check or money order payable to the Society in the sum of $10.00 to our Treasurer, Tommy Tucker, Jr., at P. O. Box 1256, Tunica, Mississippi 38676. We ask you to consider a $12.00 active or voting membership, with one time $10.00 initiating fee, or $25.00 or more sustaining membership in the Society. We also ask you to enlist a new member or give a subscription to a friend interested in Indian relics.

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